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MANUAL  
OF THE  
RATIONAL METHOD  
OF DRAWING  
BY E. M. TEMPLE

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E. M.

# NATIONAL METHOD OF DRAWING

*Approved by the Council of Arts and Manufactures and Council of Public Instruction  
of the Province of Quebec.*

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PREPARATORY COURSE

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## TEACHER'S MANUAL

*CONTAINING AN EXPLANATORY NOTE FOR EACH MODEL, WITH  
NUMEROUS ILLUSTRATIONS.*

BY

E. M. TEMPLÉ

*Professor of Drawing at the Catholic Commercial Academy and Jacques Cartier  
Normal School of Montreal.  
(Gold Medal, Quebec Exhibition 1887.)*

*Translated from the French by S. C. STEVENSON, B.A., Secretary of the Council  
of Arts and Manufactures of the Province of Quebec.*

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# NATIONAL METHOD OF DRAWING

## PREPARATORY COURSE

### PREFACE

The aim of this method is to fill a want in the teaching of drawing to the young. The various methods hitherto in use have failed to be productive of satisfactory results. Our Canadian youth is generally endowed with superior natural talent; advantage should be taken of cultivating this aptitude in order that the greatest possible success may be attained. Thus style, industry, and art may be greatly improved.

Some methods are too long and contain too many useless, preliminary exercises, which are detrimental to progress. There are other systems, which can be taught only by the authors; a generally satisfactory result from these is almost an impossibility.

The National Method of drawing now presented to the teaching profession will, we hope, answer all purposes. It will be found to contain suitable progressive instruction and information for every branch of trade, and is adapted both to the use of the child and the skilled mechanic; at the same time it is a valuable means of imparting a knowledge of history and of teaching object lessons.

It is evident that a reform in taste or style has become a necessity, and although the task is a difficult one, we undertake it with confidence. Let us hope that our efforts shall meet with the necessary encouragement to conduct this eminently national work to a successful issue.

Our subjects are selected here, in our own country. All our models are composed of objects with which the pupil is familiar ; which he has seen, or with which he may constantly meet.

We have rejected the old system of landscape drawing, and taken all our subjects and scenes in this beautiful Canada of ours. They consist of houses in which distinguished sons of the soil were born, and ruins of certain habitations around which twine some facts of history. Instead of European foliage, often unknown here, we have substituted our own Canadian leaves, our wood-lands, our enchanting villages ; while the shores of the St. Lawrence and Ottawa supply their contingent of charming subjects.

Although not rich in the way of ornament, we have nevertheless taken a few designs from our own buildings ; the remainder is drawn from old and splendid European edifices.

As to the figure, after having taken examples of the grand and beautiful from the antique, we reproduce profiles of our own celebrated men.

What a magnificent page of history can be recalled by Jacques Cartier, Champlain, Lord Amherst, Wolfe, Washington, Sister Bourgeois, Mesdames Mance and De la Pelletrie, with many others who devoted their fortunes and their lives to the welfare of the country.

The teacher's manual explains each step of our system.

While we give clear and precise enough explanations in each manual to make the teacher, not an artist, a master who can easily direct his pupils, we also give a summary of historical facts or incidents relating to each model. By this system the scholar, while in the act of drawing, can review what he already knows or learn that of which he is ignorant, and it can thus be productive of very satisfactory results.

Certain parts of the ornamental course may be used as models in embroidery, for young ladies attending convents and schools.

Our system will comprise four distinct and progressive courses, viz.:

PREPARATORY.  
INTERMEDIATE.

PRIMARY.  
ADVANCED.

This work has been prepared with much care, and with a special view of attaining the best possible success.

The paper is supplied by a first class establishment, and with a view to economy, so prepared that the pupil can rub off what is necessary without injuring the quality.

We have received congratulatory and encouraging letters from men experienced in the science of teaching : may the good wishes of these eminent men be realized ; may they stimulate us to persevere in the difficult though pleasing duty of rendering all the service in our power to the rising generation.

E. M. TEMPLÉ,

Professor of Drawing at the Catholic Commercial Academy of Montreal.

# METHOD

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## GENERAL INSTRUCTIONS

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The teaching of drawing is admittedly a matter of necessity ; we therefore rely on the zeal and devotedness of all teachers to make good use of this work.

It is very difficult, but not impossible, to make in a day so to speak, of a teacher of grammar a teacher of drawing. We shall, however, try to accomplish this result.

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### POSITIONS OF THE BODY, THE HAND, THE PENCIL AND THE PAPER.

The position of the pupil should be upright and easy, his body must not be bent, and although erect, it should be free. The hand should be allowed to move freely on the paper.

The pencil, placed between the fingers as in fig. No. 1, should never be held too tight ; the pressure of the fingers should only be applied when it is desirable to enlarge a line at either of its extremities. It is essential that the pencil should be always kept well pointed. The pupil should accustom himself to this from the beginning ; by so doing, he will already have advanced a step in the art of sketching, which we shall shortly enter upon.

The paper or copy-book should be always at right angles to the edge of the table ; the pupil should consider it as attached to the table, and should in no case remove it,

Fig. No. 1.



Fig. No. 2.

whatever difficulty he may encounter in his work. Indeed, if the scholar does not accustom himself at the outset to overcome all the difficulties in connection with the position of the paper, how can he proceed later on, when engaged at a larger work, a painting, a sign etc.

It is therefore absolutely necessary to exercise strict attention to this principle.

#### THE EDUCATION OF THE EYE.

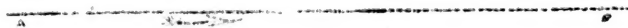
The education of the eye is a difficult task, and strict attention must be paid to it, as the eye like the ear is very often defective.

Those, therefore, who are not endowed with a keen eye in matters artistic, should make earnest efforts to obtain an exact idea of lines. The education of the hand should take place at the same time with that of the eye, the latter directing the former and keeping it from going astray.

Our method renders this double education comparatively easy by the model prepared for each exercise. The tracing should be done over very lightly at first, as in a simple sketch, then a second time, clearly defining the shadowed lines in the model.

The pupil being left to himself with the model at the second exercise, must then trace the outline for a simple sketch.

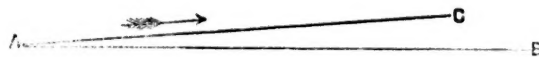
The horizontal line is the most difficult to draw, and it should be always drawn from left to right.



Vertical and oblique lines should be drawn from top to bottom :



unless the latter should form a very small acute angle with a horizontal line :



in such a case we proceed as with a horizontal (*from left to right*).

When a pupil has become familiar with the drawing of straight lines, he will have done more for the education

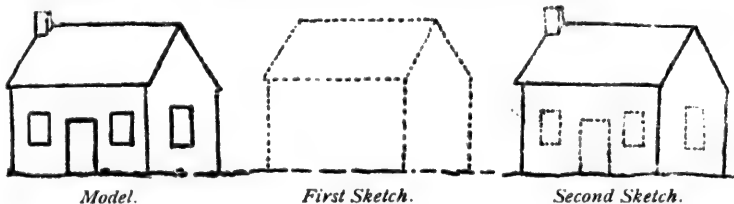
of his hand than his eye. The education of the eye may be continued by attentive observation, and by the precise formation of angles, which together comprise the different lines constituting the drawing of an object; for a drawing of any kind whatsoever is bounded by lines, which can be always divided into straight lines.

### CRAYON SKETCHING.

The term sketch is applied to the first lines drawn, to show the profile of any subject we wish to reproduce.

Attention should be paid to the proportions of the model only after the outline is well arranged.

For instance in sketching a house the walls and roof must be drawn before the doors and windows.



### ANOTHER EXAMPLE.

It is the same with the eyes, nose and mouth in a full or side view of the face.

*Model.*

*Ensemble.*

*Sketch.*



*Full View of Face*



*Profile*



*Side View (three-quarter head.)*

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Sketch.

Sketching should be always done with a light crayon suitably pointed, held as free and flat as possible, in a position nearly like this :



in order that no impression may be left on the paper, which could not be effaced without injuring the surface.

#### "FUSAIN" OR CHARCOAL SKETCHES.

The spindle-tree or "fusain" is a shrub that grows in Europe, and is cultivated as an ornament in French gardens. This shrub is reduced by combustion to fine pieces of charcoal, which are used to make sketches in artistic drawing, and also drawings of a superior grade known by the name of "Fusain".

Any work done with such a piece of charcoal nicely pointed may be readily effaced, if necessary, with an old glove or light cloth, without the aid of rubber. Its use is indispensable in any drawing, where it is required to modify or correct sketches ; otherwise it would be impossible to remove all marks without injury to the paper.

#### VERIFYING A SKETCH.

Let us take this ornamental leaf. Observe well the dotted lines and the angles to be formed. It is known that every line, which meets another, forms with it angles that may differ in value.



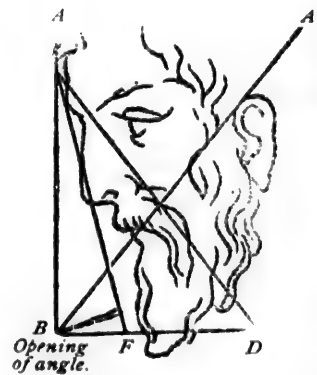
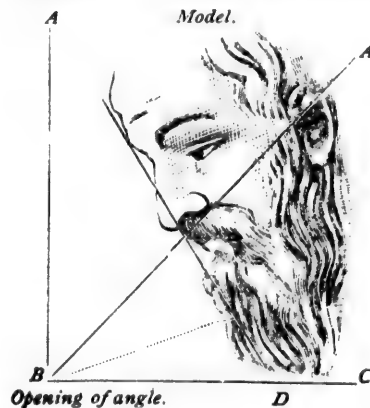
Model on which the Teacher has drawn verifying angles.



Fig No. 2  
The Pupil's Drawing with same verifying angles applied.

The pupil has reproduced the above in figure No. 2 ; owing to his eye and his hand being either badly trained, or not sufficiently accurate, he does not copy correctly.

How to verify : (See preceding example) take for instance a drawing like the above ; at first sight the difference between the model and the copy is observed. This must be rectified, until the different parts of the work be reached or intersected by verifying lines, as in the model. In drawing a head, we should proceed in the same manner.



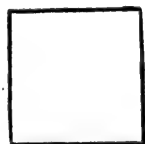
The scholar's drawing with angles compared.

Let us compare these two sketches. See where the dotted lines lead to, and notice where they end, observe also how much the opening of the angles differs.

Looking at the model, we see that the oblique line A B intersects the ear, while in the drawing supposed to be done by the pupil it grazes the top of the ear. By means of these angles we can easily verify this or any other drawing.

#### A FINAL WORD.

Artistic drawing requires the most simple material. For object and landscape drawing, two lead pencils are required, one softer than the other to draw shaded lines.

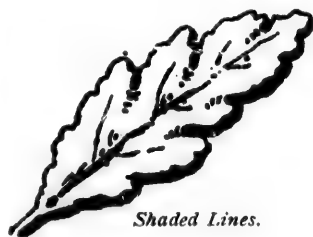


*Single Lines.*

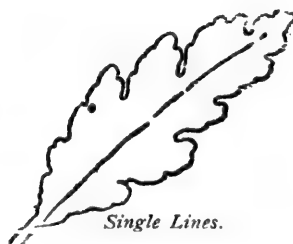


*Shaded Lines.*

For ornamental and figure drawing, charcoal and two lead pencils of different numbers are used : No. 1, for light strokes or lines, No. 2 to give more effective touches.



*Shaded Lines.*



*Single Lines.*



No. 2  
Drawing with same  
angles applied.  
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The scholar's drawing with  
angles compared.

### THEORETICAL, EXERCISES.

During the first fifteen minutes of each drawing lesson the teacher with the aid of this manual, and by means of the blackboard, should draw preparatory figures relating to each exercise ; then the scholars may repeat the same on their slates.

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#### FIRST EXERCISE.

*The pupils being provided with slates and pencils, the teacher will then give the following explanations on the board :*

1st. Make a point, to the left at the top of the slate.

*Explain :* A point having no dimension has no form.

2nd. Under this point make two others about three inches apart.

3rd. Unite these two points by a straight line drawn by hand.

*Explain :* That these two points have served to determine a straight line, which is formed by a succession of points united one to the other. Therefore, to form a straight line at least two points are required.

Lines serve to determine surfaces, (*for instance the top of a table is formed by straight lines.*)

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#### LINES.

There are two kinds of lines, the straight and the curved.

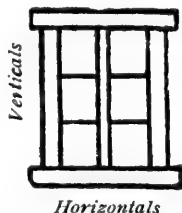
The straight line takes different names according to its position ; it is called horizontal when on a level with the horizon.

*Explain :* That by a horizontal line is understood the straight line that crosses the school-room, or the line which

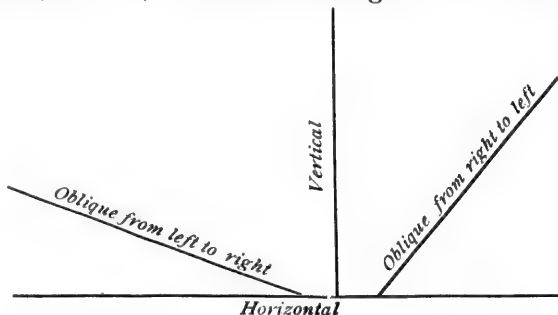
on a vast prairie seems to separate the earth from the sky, or when on the ocean the sky from the water.

Then draw a horizontal line by means of two points two inches apart ; let this exercise be repeated until a really horizontal line is drawn. The scholar, having drawn this line by hand, will continue this exercise in gradually lengthening each line ; he will mark two other points and unite them by the same rule. The straight line also takes the name vertical, which means perpendicular to the horizon, inclining neither to the right nor to the left.

Draw, and have the scholars draw, vertical lines from top to bottom, and repeat this exercise frequently ; show that the upright pieces in doors and windows are vertical, and quite perpendicular, otherwise the surface they form would not fit the (*perpendicular*) opening prepared for them.

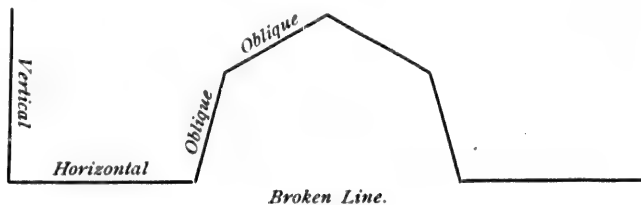


A straight line is called oblique whenever it ceases to be vertical ; that is, inclines to the right or to the left.



*These obliques should at first be drawn from right to left, then from left to right as on preceding page. The teacher always drawing them on the blackboard.*

The meeting of three lines, viz. : the horizontal, vertical and oblique, forms what is called a broken line.



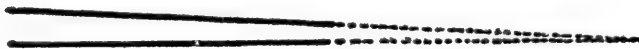
Have the pupil draw the above line on his slate.

#### PARALLEL LINES.

Let the scholar draw two straight lines, whose extremities will be equally distant from each other, in such a way that if continued they will never meet.



Then let two lines be extended by means of a ruler, and explain that when they meet they cease to be parallel.

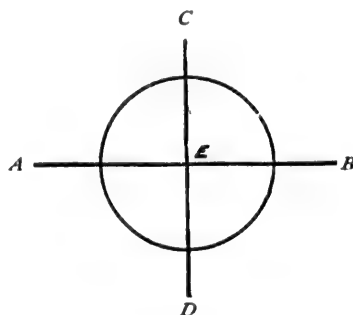


In the first exercise of this method, the three horizontal lines are all parallel to each other ; so also are the vertical and oblique lines.

# ANGLES.

Every line that crosses another forms with such line one or more angles.

In the following example, the line A B intersects the line C D at the point E, thus forming four angles: The angles A E C, C E B, D E B and the angle A E D.



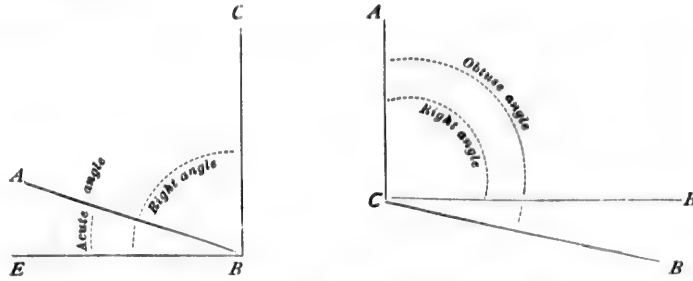
There are three kinds of angles: the right, the acute, and the obtuse. The right angles in the above are formed at the point where the vertical line C D crosses the horizontal A B.

An acute angle is one less than a right angle, it is formed each time that any oblique line inclines, or is lowered as it approaches a horizontal, or when it meets another oblique line embracing an opening less than a right angle. (*See example given below.*)

The oblique A B meets C B at an opening less than that of the right angle E B C.

An obtuse angle is known in the same way; it is greater than a right angle. (*See following example.*)

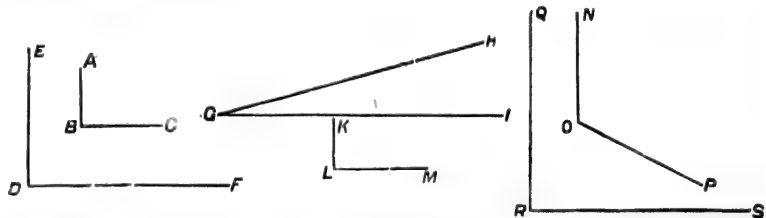
The angle  $A C B$  is obtuse, and greater than the right angle  $A C B$ .



The value of an angle does not consist in the length of its sides but in their divergence from a common point.

The greater the divergence the greater is the angle, and *vice versâ*.

In short, every angle with an opening less than a right angle is an acute, and every angle with a greater opening is an obtuse angle.



The angles  $A B C$  and  $E D F$  are equal, their openings being the same size.

The acute angle  $H G I$  is less than the right angle  $K L M$ , its divergence being less.

The obtuse angle  $N O P$  is greater than the right angle  $Q R S$ , its opening being greater.

### QUESTIONS.

Why has a point no magnitude?

How many points are required to form a straight line?

How many principal lines are there?

Into how many kinds of lines may straight lines be divided?

What is a horizontal line?

What is meant by horizon?

What is a vertical line?

Name some verticals in the school-room?

When does a line cease to be vertical?

What is a line called that is composed of a horizontal, a vertical and an oblique? Or a line composed of a succession of obliques? Or of several obliques and horizontals?

When are two lines parallel?

Can verticals and obliques be parallel?

How are angles formed?

How many kinds of angles are there?

Name them.

What is a right angle?

What is an acute angle?

What is an obtuse angle?

Is an obtuse angle less or greater than a right angle?

Is an acute angle less or greater than an obtuse?

Is a right angle greater than an acute?

## PRACTICAL APPLICATIONS.

### STRAIGHT LINES.

#### LINES, SQUARES, RECTANGLES.

*1st Division.*—Go over the dotted lines again, that the same subjects may be reproduced.

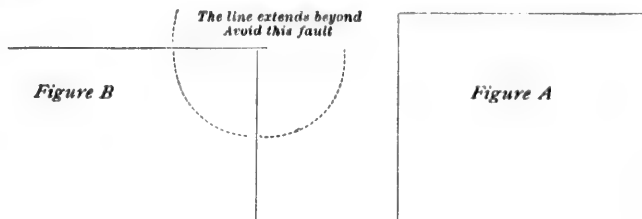
At the beginning of each exercise the invariable rule is that the stroke of the pencil should at first be very light ; when once clearly defined the scholar may enlarge by going over the first sketch.

*2nd Division.*—Follow the same instructions, and use the same means as for the first.

*3rd and 4th Divisions.*—The models are the same, but the scholar has now only small boundary angles ; he will unite these very lightly at first, by merely touching the pencil to the paper, when the lines are perfectly straight they should then be clearly defined.

#### IMPORTANT REMARKS ON THE DRAWING OF LINES FORMING SURFACES.

The angles should be always drawn very distinctly, (as in figure A) and not as they are frequently drawn. (See figure B.)



FIRST EXERCISE—SECOND PART.

MODELS OF PAVING IN STONE OR WOOD.

*1st and 2nd Division.*—As has just been explained, it will be remarked that the numerous parallel lines, which form each square, are not designated: this the scholar will have to do. Let him draw these lines quite parallel to each other, using the same number as in the model, that he may thus become accustomed to the division of space.

*3rd and 4th Divisions.*—Simple boundary points only are indicated, which the scholar must complete. If the teacher deems it proper, he may have the first sketching done by the aid of a ruler, but then he should oblige the beginner to go over the same by freehand.

---

SECOND EXERCISE.

*1st Division.*—A trapeze, (used in gymnastics,) a kind of acrobatic swing:

Exercise taken on this promotes health, it develops and strengthens the muscles.

First draw the lower or ground bar, then raise the trapeze by means of verticals, and end it by horizontals; the drawing may be finished by the minor details of the rope and the ground. The sun shining on the right, leaving the left side of the construction in the shade, may be indicated by means of heavier tracing.

*2nd Division.*—A gate—a garden fence, very easy to construct with boards or planks.

The same remarks may apply to this as to the trapeze.

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THIRD EXERCISE.

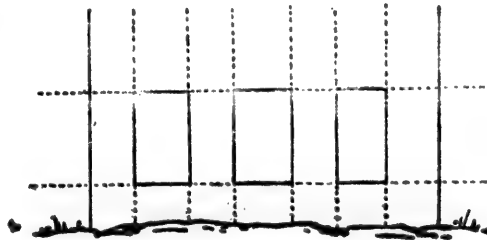
*1st Division.*—A barn or cellar door, and a cut-stone wall.

First go over the sketch indicated, drawing all the horizontals very lightly and then the verticals. When these lines are drawn quite straight, increase their size and at the same time fill in details, defining well the joints formed by the cement; then erase the useless extension of lines, which aided in construction. The grass may be drawn last of all.

*2nd Division.*—The entrance to a stone-house, with door and window.

As in the preceding exercise, draw the horizontal lines first, then the verticals, giving due attention to the shaded lines.

Let the first sketch be done according to the following example, and in going over it let every stroke that has become needless be removed.



FOURTH EXERCISE.  
OBLIQUE LINES.

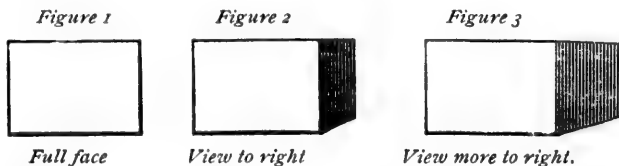
*1st Division.*—A plumb line—employed by masons to verify perpendiculars.

The base of this instrument resting on the ground for the laying of a foundation—or against a wall to verify its direction—permits the line, at the end of which is the plumb, to determine the position in an absolute manner, and thus

ensure safe construction. In order that a house may be solid its walls must neither incline to the right nor to the left.

Go over this sketch, which is one of the easiest, notice the shaded lines, and in the 2d Division, unite the points of intersection, first by means of a ruler and then by freehand drawing.

SECOND MODEL.—A chest, a perspective view of which gives the lines as obliques, although seen near at hand every part of its surface is composed of parallel and perpendicular lines. Viewed closely, the chest appears as in figure No. 1. If viewed from the right it will take the form of the models Nos. 2 and 3.



These varying views of objects should be carefully observed, so that the scholars may be the more readily induced to study the principles of perspective delineation.

As a sketch this model is one of the simplest ; it is only necessary to observe the points traced for the intersection of lines.

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FIFTH EXERCISE.

1st Division.—Spliced pieces of wood.

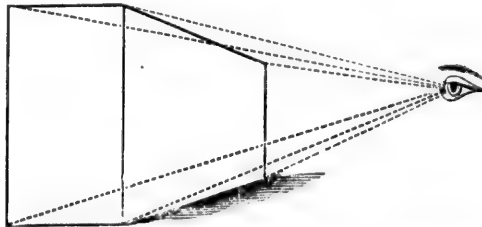
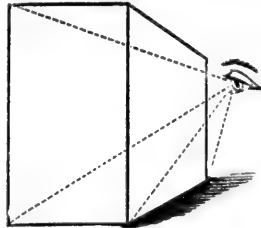
This model may be very useful in showing how to join two planks or timbers used in construction. The inconvenience of looking for suitable timber in one piece will be overcome by the solidity of this method of making a joint.



These pieces are easily sketched. Scholars who cannot draw the grain of the wood should leave the parts blank, but they should at least make the attempt (the teacher guiding their hand).

*2nd Division.*—A country teacher's desk.

In this model draw the children's attention to the principle of deformation spoken of regarding the chest, and see



that they do not in any way go beyond the angles indicated as the meeting points of the different lines.

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SIXTH EXERCISE.

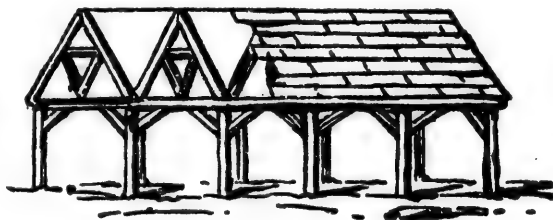
*1st Division.*—A harrow—An agricultural instrument used after plowing to prepare the ground for sowing, and also for covering the grain.

This model may be of service in making one of these implements so useful to farmers. In this there is no deformation, it is the regular form.

*2nd Division.*—A Rafter—A piece of wood used in building.

Rafters serve to support the roofs of houses, barns, &c., and their number is in proportion to the length of the building. They are united at the top or ridge of the roof, the lower extremities resting on timbers called plates, running parallel to each other on either side of the building.

It is an easy matter to draw them ; it would be advisable for the teacher to do so on the board by using the following example.



This will serve as a recapitulation exercise on the horizontal, vertical and oblique lines already used.

---

### RECAPITULATION OF STRAIGHT LINES.

*1st Division.*—Part of a draw-bridge on the Lachine Canal, at Montreal. By means of a mechanical contrivance this swing-bridge is easily opened to give free passage to vessels entering or going out of the canal.

Each of its parts turns on a centre, and the opening thus made between the supporting piers gives a free course to navigation.

In this sketch, first draw the central pier, then the two extension piers, with all the horizontals; afterwards the large oblique lines forming the suspension cables, and finally the wooden bars used in construction, composed as in the first exercise of this method, of transverse obliques.

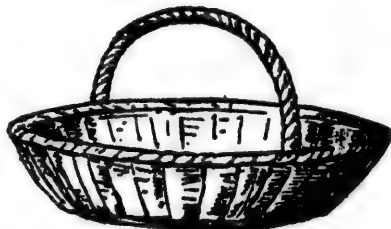
Let the drawing first be made lightly with the aid of a ruler, then go over the same by freehand, observing well the shaded lines.

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*SECOND PART.*

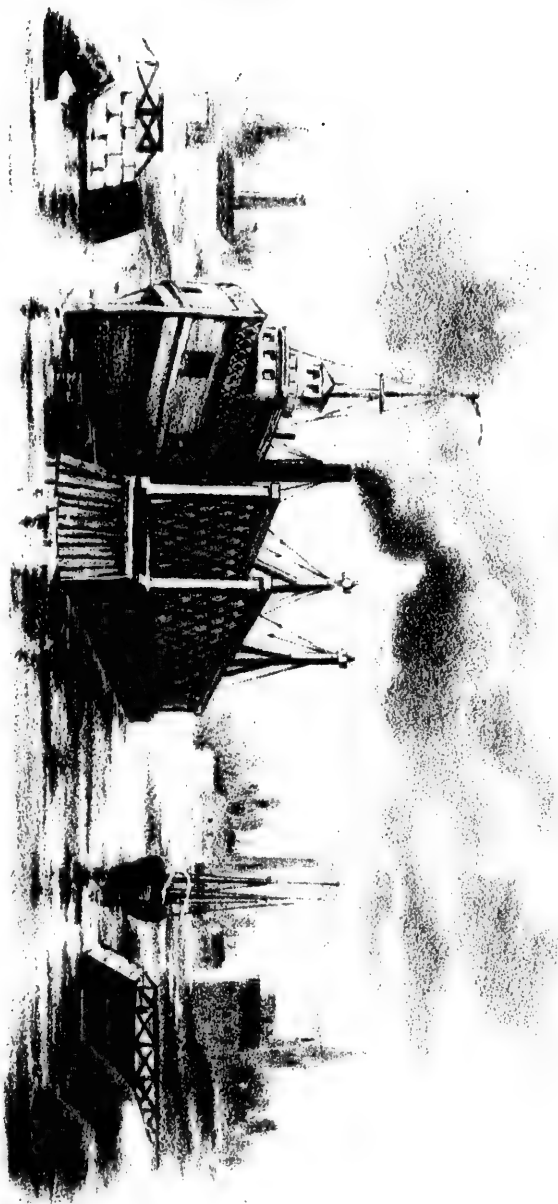
**CURVED LINES.**

A curved line is one which is neither straight nor broken; The handle of a basket and the hoop of a cask are curves.



A curve is unlimited when it can be lengthened at its extremities (see Fig. 1). It is limited when its extremities are intercepted by a straight line (Fig. 2). It is closed when, returning to its starting point, it appears to have neither beginning nor end, as in the circumference and oval figures 3 and Bis. 3. It is developed when instead of returning to its starting point it turns into a spiral, like the shell of a snail. (See Fig 4.) Finally it is adjusted, when continued by another curved or straight line the seam is invisible. (Fig. 5.)

DRAW-BRIDGE OPENED—ON THE LACHINE CANAL,



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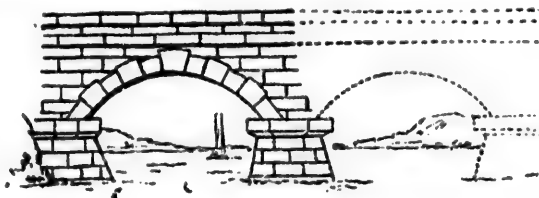
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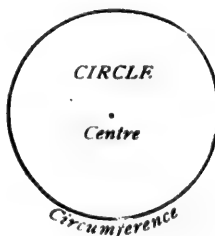
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(Fig. 5.)

Let these figures be first drawn on the board by the teacher, afterwards by the pupils on their slates.



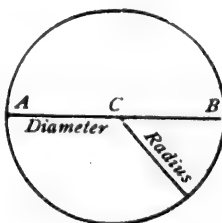
### THE CIRCLE.

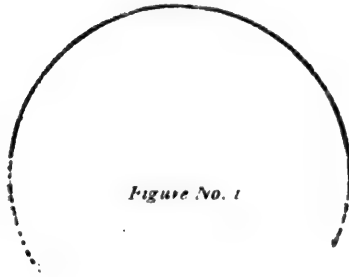
A circle is a plane figure bounded by a curved line called its circumference, every part of which is equally distant from a point within called the centre.



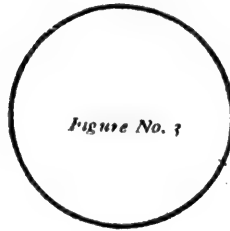
### THE DIAMETER.

The diameter of a circle is any right line passing through the centre and terminating in the circumference on each side.





*Figure No. 1*



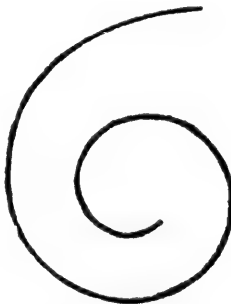
*Figure No. 3*



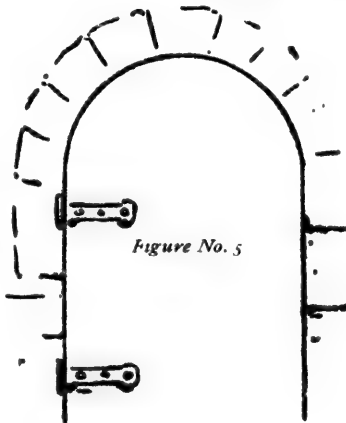
*Figure No. 2*



*Figure No. 3 Bis.*



*Figure No. 4*



*Figure No. 5*

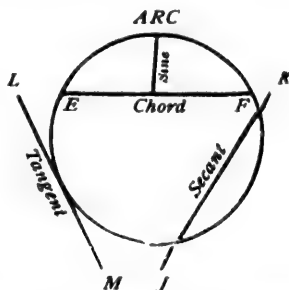
*Draw these figures on the blackboard and have the pupil trace them on their slates.*

### THE RADIUS.

A radius of a circle is a straight line drawn from the centre to the circumference.

### CHORDS, ARCS AND SINES.

A chord is a right line joining the extremities of an arc, as the line E F. It divides the circumference of the circle into two unequal parts, either of which is called an arc.



The perpendicular, a part of the diameter, rising from the centre of E F is called a sine.

A secant is a line which crosses the circumference in two points, and lies partly within and partly without the circle, as J K.

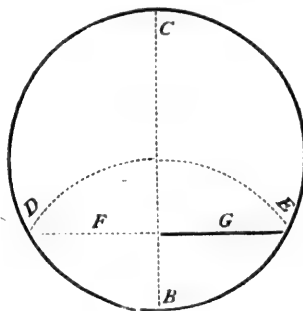
A tangent is any right line outside of the circumference, touching it at only one point, called the point of contact. (See L M. preceding figure.)

### DIVISION OF THE CIRCUMFERENCE INTO EQUAL PARTS.

Let the circumference on page 31 be divided by the diameter, it will then be divided into four parts. This even division may be continued indefinitely by drawing chords and radii to intersect them.

Dividing into odd numbers may be done by the following means : say 7 for example.

Take  $\frac{1}{2}$  the diameter C B (in the figure below), and with this angle of the compass inscribe the arc D E ; draw the chord F G to the two points of intersection ; the half of the chord will *approximately* be equal to the chord of a seventh part of the circumference.



In this preparatory course it is not our desire to enter into geometry extensively ; it is taken up with a view of giving the scholar a little idea of the general principles it contains, and without which drawing of any kind is almost an impossibility.

It is the intention to prepare a small work on geometry to be used in connection with the other courses of our method.

It will be observed that examination questions are placed at the end of each of these two parts (straight and curved lines.)

The teacher should make use of them, by asking questions previously studied : four or five questions would suffice for each lesson. These should be occasionally reviewed by way of recapitulation, so that the scholar may not forget the

preceding lessons. At the end of each month the pupils should write a composition, containing all the questions proposed or explained during this period.

---

EXAMINATION QUESTIONS—CURVED LINES.

1. What is a curved line ?
2. When is a curved line limited ?
3. When is it called closed ?
4. When is a curve developed ?
5. When is it adjusted ?
6. What is a circle ?
7. What is meant by circumference ?
8. What is the diameter ?
9. What is the radius of a circle ?
10. What is the chord ?
11. What is an arc ?
12. What is meant by the sine ?
13. What is a secant ?
14. What is a tangent ?
15. How may the circumference be divided ?
16. 1st—Into 4 parts ?
17. 2nd—Into 8 parts ?
18. 3rd—Into 16 parts ?
19. How may the circumference be divided into 7 parts ?

---

PRACTICAL EXERCISES—ON CURVED LINES.

FIRST EXERCISE

*A yoke*, this is a piece of wood placed on the neck of oxen to connect them for work.

In all the exercises which follow, the method for curves will be the same as for straight lines ; that is, sketch the dotted lines lightly, then go over them with a plain stroke,

never failing to enlarge the shaded lines. In sketches where the drawing consists only of boundary limits, very distinct and unbroken curves should be exacted ; the scholar should erase until he gets a perfectly plain line, and only then should he give an effective stroke.

*Cask and Kettle.*—These objects are so well-known that it is unnecessary to describe them ; they are easily drawn.

---

SECOND EXERCISE.

*Tea-Set.*—Milk pitcher, Sugar-bowl, Tea-pot.

Well-known objects—take particular notice of these curves, which bear in all their parts, as to the crayon strokes being thin or full, a great analogy to penmanship.

For the second part of this exercise we will only point out dotted rectangles divided vertically and horizontally.

The scholar should be induced to make good use of these preliminary productions which he at first should frequently draw on his slate.

---

THIRD EXERCISE.

*A Pointed Gothic Arch.*—This style of architecture dates back to the 12th century. In France quite a number of churches in this style are still in a good state of preservation, and are admired by all who see them.

This exercise requires considerable attention ; see that each curve be parallel to the preceding one, and that the adjusted point of the curves be invisible.

*A Roman Holy Water Basin,* surmounted by a cross ; this style has its origin in the 7th century.

Take notice to the number of ovals by which the bowl is ornamented and their perspective deformation ; and also notice the shaded line which gives the requisite roundness or curve to this object.

FOURTH EXERCISE.

*A Plough.* — An agricultural instrument used to turn up or break the soil.

Draw on the board this plough used in primitive ages. Ploughs of the same model are still used by poor farmers in Brittany, France.



In our day the modern ploughshare has given way to the steel-point and iron mould-board.

By this exercise straights and curves are reviewed ; it also gives an exact model of an implement which is of prime utility to the farmer. The slope of the obliques should be verified by the comparison of angles.

---

LANDSCAPES

These exercises will serve as a recapitulation of straight and curved lines, so far as they have been employed in object drawing. Certain details however must be added. Horizons, backgrounds or distances are here shown in a plain and definite way by certain strokes, in order that the scholar may immediately begin the study of the horizontal line, and the first elements of perspective drawing, of which we will speak in the courses that follow this manual. The method does not change ; go over every stroke of the simple sketch given, in order to enlarge them and so as to obtain the shades indi-

cated in the general model and in the second Division, trace the outline lightly, before proceeding with the different parts in detail.

---

FIRST EXERCISE—PART FIRST.

*1st Division.*—*A light house* built of wood, a building with beacon lights or signals placed on the shores of lakes or rivers to serve as a guide to sailors.

*2nd Division.*—*Two towers* still in existence : in former days, they surmounted the fortifications raised by the Seminary of St. Sulpice against the incessant attacks of the Indians.

---

FIRST EXERCISE—PART SECOND.

*One Division only.* — *The house* in which His Grace Monsgr. Ignatius Bourget was born (at Levis) in 1791. This house, built at the end of the 18th century, still stands and serves to perpetuate the memory of this venerable prelate.

This very easy exercise is entirely composed of straight lines, the ground, the river, the horizon, in fact the whole sketch is made by a few simple strokes of the crayon. Enlarge the strokes well as indicated, so that the necessary shading may be obtained. Trace the outlines of the house before entering into details (See page 9).

---

SECOND EXERCISE—PART FIRST.

*1st Division.*—*Exercise on grasses and plants growing up between rocks, near running streams.*

*2nd Division.*—*Sketch of rocks on the shore of a lake.*

In the first division of this part, trace the two outlines in the foreground, then sketch those in the rear, and finally go into details and draw the ground.

In drawing the rocks, follow the same instructions as for the grasses, and in both cases make the touch effective, so that the shades may be well rendered ; in all other respects they are very easy to reproduce.

SECOND EXERCISE—PART SECOND.

*1st Division.*—Grasses and vines growing at the foot of an old wall—trunk of a tree.

1st Draw the wall, 2nd The tufts of grasses, 3rd The trunk of the tree. Then fill in details, and end by shading with a soft pencil.

*2nd Division.*—Small rapids. Oak and fir-tree.

Adopt the same means as for the preceding division.

---

THIRD EXERCISE—PART FIRST.

*1st Division.*—Exercise on trees. The Oak and Poplar.

The wood of the oak is hard and strong ; this tree bears acorns which may be used to feed swine.

The oak is to Europe what the pine is to Canada.

Oak is much used in building, floors are often made of it because they are more easily kept in order than when made of pine. It is a very durable wood and is sometimes used in the manufacture of elegant furniture.

In Europe, the oak grows principally on dry soil ; it is found in England and certain parts of France—Brittany, Normandy, &c., where great tracts of land are planted with oaks.

*2nd Division.*—The poplar is one of the highest trees, and also one of the most rapid growth ; it grows chiefly in damp places, in meadows situated by the water-side, or on the sides of roads that run near rivers.

Bernardin de St. Pierre, author of Paul and Virginia, has written a very fine poem on this tree, in the rustling of whose leaves there is something sad and melancholy.

There are twenty different kinds of poplar.

This wood is much used in joiner's work.

### GENERAL RULE

For exercises on trees, first draw the trunk, then the principal branches, afterwards the different groups of leaves ; then sketch the details, shading very lightly with a hard pencil ; these should be gone over again more effectively with a softer and darker pencil.

---

#### THIRD EXERCISE—PART SECOND.

*1st Division.*—*A Wind-Mill*, so called because its motive power is wind ; it is reached by means of a ladder and is used for grinding grain, pumping water and for various other purposes—being built of wood, its construction is very simple.

- In drawing it observe well the shades, and also the lines indicating the horizon.

*2nd Division.*—*Perspective view of a wooden house.*

This method of construction, though little used in Europe is very common in America. The style dates from the first days of colonization, when people needing immediate shelter found it more convenient to use wood, which was abundant, than stone which it would require too much time to quarry.

Let the same method as used in sketching the mill be applied to the house.

---

#### SECOND EXERCISE—PART FIRST.

*1st Division.*—*The Elm*, a very common tree in Canada, growing by the side of roads and streams. This tree lives for centuries and in growing old assumes large proportions.

It is found in all temperate regions, and is much used in ship building.

Its leaves are distinct ; they should be drawn after the trunk and branches are sketched.

*2nd Division.*—*An old Cedar*, a tree of the same family as the pine, fir, &c. ; like the last mentioned trees it bears a cone-shaped fruit. Trees of this kind are called coniferous.

These exercises on the trunk and branches of trees, stripped of their foliage, should be performed with care in order to prepare the scholars well for more important work on this tree, which will be often found near falls forming a part of the exercises in our Second Manual.

---

FOURTH EXERCISE—PART SECOND.

*1st Division.*—*A Barge*, a flat bottomed sail-boat carrying a mast with two long yard arms and a fore-mast which may bear a jib. This craft serves for the transportation, up small streams, of merchandise arriving from beyond the sea in ocean steamers, or along lakes and rivers it is used to transport wood, coal, lumber, &c.

For nautical drawing. Let the objects be sketched in order ; here the barge is first seen, that is to say is nearest to us, let us call it the first plan, and sketch it the first ; afterwards comes the wharf, made of trunks of trees solidly placed under the water, this is the second plan, finally the distant horizon in the third and last plan. This done, fill in the details relating to the river, as we present them, by a few strokes of a soft pencil, at well-regulated distances from each other.

What has just been said regarding these plans is applicable to every kind of drawing.

*2nd Division.*—*Skiff, bark canoe.*—The sloop represented here may be safely used in crossing lakes and even in coasting along the Gulf. It is often used in the fisheries and for transportation purposes ; it carries a mast with a straight sail, and a jib if necessary.

The bark canoe is peculiar to the different savage tribes of America. Who in this country has not seen a bark canoe, and wondered at the speed with which it can be paddled.

Very few, we believe, have been deprived of this privilege; we must all acknowledge the industry of the aborigines of this country, who in their struggles or excursions easily accomplished the portage of many a river by means of these light boats.

Let the drawing in this second division be carried out as in the first; begin with the sloop and canoe, then sketch the first or ground plan, and finally the horizon and river.

---

FIFTH EXERCISE—PART FIRST.

*Fort Chambly*, constructed in 1666, by Chambly, an officer in Carignan's regiment; it withstood many sieges by the English, the Iroquois and the Americans.

In 1710, it resisted an attack by General Schuyler, and in 1760, on the arrival of General Amherst, it was evacuated; but once more it had to be put on the defensive against the American invasion of 1775.

The sketch here given represents the fort as it was before undergoing recent repairs by Mr. Dion.

---

DRAWING.

Let the same work as given on the first page be repeated in the second part of this exercise,—a simple sketch giving the outlines of a fort, afterwards the hills, finally details of the walls with the ground and water.

This exercise is composed only of very easy parallel lines; it is to be hoped it may please the scholars.

FIFTH EXERCISE—PART SECOND.

*One Division only.*—*The banks of a stream*—exercise on herbage, rocks and the horizon.

This exercise is a recapitulation of what has already been done in this style ; first sketch the rocks, second the different tufts of grasses, next the third plan, which is the distant shore ; fourth, the trees ; then go over it, filling in the details, the shading, and lastly the water.

---

SIXTH EXERCISE—PART FIRST.

*One Division.*—*The Beaver*, the national emblem of French Canadians.

It is generally represented gnawing a maple leaf, which in itself is another emblem.

The beaver is emblematic of genius, industry and labor, while the maple leaf signifies unexcelled production.

The beaver is mammiferous, it is found mostly in North America, it builds habitations under the water as places of shelter where it stores away provisions as a safe-guard against the drawbacks of a bad season ; the beaver is both economical and industrious ; unfortunately this animal is gradually disappearing, it is destroyed by hunters for its fur which is very fine and in great demand.

---

SIXTH EXERCISE—PART SECOND.

*One piece only.*—*Chapel and Grotto of St. Anne de Beaupré.*

There is no site more charming than that on which this chapel, held in such great veneration by Catholics, is built. Many Canadians pay an annual visit to the shrine of the good St. Anne, and there implore her to ask of Almighty God the graces and favors they need.

Many miracles take place there every year. Quite a number of cripples have left their crutches there, and the blind have recovered their sight.

In short, prayer and ardent faith have made this sanctuary the most frequented shrine in all North America.

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## ORNAMENT

### FIRST EXERCISE—PART FIRST.

*1st Division.*—*An Ivy leaf*, Grecian style, this kind of ornament may be used in a frame or border.

*Trefoil*, an ornament dating from the middle ages, copied from nature.

*2nd Division.*—*Roman Ivy*, a species peculiar to the Romans. This ornament is found in mouldings and entablatures of columns and frames.

---

### A GENERAL RULE FOR ORNAMENT.

In the first and second division of each part, dotted lines will be given to render the education of the hand easy—in the third and fourth divisions only a few boundary marks will be indicated. The scholar should first sketch the large stems, the general outline of the leaves, and finish up by a very plain touch. Observe well what was said on the general principles of sketching leaves (see the oak leaf, first sketched, then shaded). The shading may be produced by holding a finely pointed pencil flat.

---

### FIRST EXERCISE—PART SECOND.

*1st Division.*—*A laurel leaf*.—Roman style, this type is very much used and often met with.

*2nd Division.*—*Decorative subjects*, of the middle-ages, and belonging to a period of transition. These form a very interesting study between the Græco-Roman or Pompeian and the Byzantine style (*Græco-Roman* means a fusion of both styles); the *Byzantine* is a style of Oriental architecture).

---

SECOND EXERCISE—PART FIRST.

*1st and 2nd Divisions.*—*Pine cones*, encircled by a Roman ornamentation, which may be found around a considerable number of Roman capitals and colonnades.

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PART SECOND.

*One Division only.*—*Half of a Grecian palm-leaf*, made in the form of a scroll, for entablatures or mouldings of columns or basements and for capitals.

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THIRD EXERCISE—PART FIRST.

*1st Division.*—*A Fleur de Lys*, in the form of a lance, formerly a heraldic emblem of the royal house of France. Louis the Younger was the first to adopt it officially in 1180.

*2nd Division.*—*Five-notched or dentate leaf*, Renaissance style, a small object for frames or entablatures.

---

PART SECOND.

*One Division.*—*Renaissance ornament* (from the time of Francis I).

A fantastic object of Grecian style, composed of leaves and decorative flowers.

---

FOURTH EXERCISE—PART FIRST.

*1st Division.*—*An Assyrian decorative flower*, of the days of Nineveh, copied from a painting in the Palace of Khorsabad at Nineveh.

*2nd Division.*—*Persian thistle*, style of the middle ages ; in frames and borders, in mouldings and even in capitals, it harmonizes with objects of the Assyrian epoch.

---

PART SECOND.

*1st Division.*—*Grecian friezes* for the ornamentation of architectural entablatures and concave mouldings for columns.

*2nd Division.*—*Acanthus leaf*, the principal ornament for capitals of the Corinthian and Composite orders.

This plant is very long-lived, and is particularly graceful in outline ; the Grecian sculptor, Gallimachus, noticing one near a tomb, was so charmed with its beauty and delicacy that he adopted it as the principal ornament for Corinthian capitals.

---

FIFTH EXERCISE—PART FIRST.

*1st Division.*—*An Oak leaf* (of the time of Louis XVI) ; it is emblematic of strength, and is used to decorate monuments raised to the memory of brave men, who fell in the service of their country ; this ornament harmonizes well with the laurel, which is an emblem of glory.

*2nd Division.*—*An Acanthus leaf* (time of Louis XVI), enfolding a laurel branch, used as a decoration for frames, pediments, mirrors, wainscoting, &c.

---

PART SECOND.

*One Division only.*—*Græco-Roman Capitals.*

The word capital, so often repeated in this part of the Manual, is derived from the Latin *caput*, which means head. It is the name given to the heads of columns used by the Greeks.

The Acanthus leaf in this sketch is carved in the Romau style.

---

SIXTH EXERCISE—PART FIRST.

*1st Division.*—*An Acanthus ornament*, time of Louis XV, suitable for decoration in stone, wood or metal.

*2nd Division.*—*A shell*, style of Louis XV, for an escutcheon, it may be effectively combined with a pediment of the same style, crossed at its base by a laurel branch as a souvenir of glory.

---

PART SECOND.

*One Division.*—*An ornamental scroll*, Renaissance style (Francis I.).

Acanthus leaves, blended with moss; this sketch may be used with advantage in decorative painting, and for ornamenting frames, friezes and capitals.

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THE HEAD.

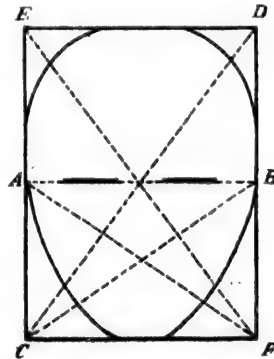
FIRST EXERCISE—PART FIRST.

*1st and 2nd Divisions.*—*Preliminary remarks respecting the head.*

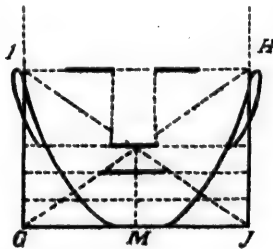
A geometrical system is given for exercises on a full or side view of the face, and until the scholar can be sure of himself with regard to the position of the mouth, eyes, nose, &c., he should, in the beginning, never fail to use the following figure given in the 1st exercise of this method.

This figure is composed of a rectangle so constructed that the upper horizontal line forming  $\frac{3}{8}$  of the vertical divides it into two parts, by the line AB, giving the exact

line on which the eyes are placed ; two diagonals  $CD$  and  $EF$  cross bisecting each other at the point  $O$ .



Afterwards draw two other diagonals, which will cut the 2nd half of the rectangle (lower part) into two other parts  $GH$  and  $IJ$ .



The nose will occupy the centre  $L$  of these two new diagonals ; the breadth of the nose is equal to the distance comprised between the eyes, and as this distance is always equal to the width of an eye, it follows that the lower part of the nose is equal to the width of an eye.

Divide the distance between the point L and the point M into 3 parts ; the mouth will occupy the first part and the chin the second ; the ears occupy the place between the line of the eyes and that of the lower part of the nose.

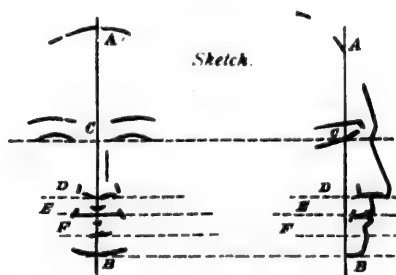
The same remarks apply to a side view of the face or to a profile.

FIRST EXERCISE—PART SECOND.

*Eyes*—full face, profile, side view.

Where the eyes should be placed has just been shown, now the three general positions of the eyes must be studied.

In drawing the head, dotted lines, indicating the *ensemble*, will be given in each of the 1st and 2nd divisions ; these must be gone over in the same way as in ornamental drawing. Then sketch conformably to the model, ending by the features and general details.



In the 3rd and 4th divisions a few dotted lines of delineation are applied to the models at the head of these divisions, and the verifying angle is so placed, that both teacher and scholar can at a glance form an idea of the correctness of the work.

The following direction must be followed ; first trace the construction lines, which should never be changed if the scholars wish to quickly attain correctness of proportion, which is an essential point in artistic drawing.

As may be seen by the above sketch :

the line AB is divided into two equal parts,  
the point of intersection C indicates the height  
where the eyes should be placed,  
the 2nd point D, the lower part of the nose,  
the 3rd point E, the mouth,  
the 4th point F, the chin.

Afterwards draw the outline, then sketch and terminate by filling in details ; the construction line should be drawn with a hard pencil so that the marks may be very light.

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NOTE.

*As these principles do not vary, we shall not review them again.*

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SECOND EXERCISE—PART FIRST.

*1st and 2nd Divisions.—The mouth, full face, profile, side view.*

As the mouth, and all parts of the face, form the most difficult studies in art, the instructions for drawing them should be attentively followed.

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PART SECOND.

*1st and 2nd Divisions.—The 3 positions of the nose.*

Its length is in proportion to the length of the face, to which it is in the ratio of 1 to 4.

FIRST EXERCISE—PART FIRST.

*1st and 2nd Divisions.*—The 3 positions of the ears.

They are always placed thus : the top of the ear is on a line with the line of the eyes, the lower part on a line with the lower part of the nose.

PART SECOND.

*One Division only.*—*Side view sketch.*

Copied from a statue.

Trace the outline, then fill in the details.

FOURTH EXERCISE—PART SECOND.

*One Division.*—*The Christ*, copied from a painting after Rubens (Jesus in the midst of the people) ; we have endeavoured to render this as simple as possible, so that the pupil might learn it quickly even from memory.

Follow the outline and construction marks.

PART SECOND.

*One Division.*—*Samuel de Champlain*—his birth-place is not known exactly, but it is believed he was born at Brouage in Saintonge, France, about the year 1567 ; he was a brave and virtuous man and endowed with great courage. He devoted his life to the prosperity of New-France, founded Quebec in 1608, and died in the same city on the 25th of December 1635, after an illness of two months ; his death was regretted even by his enemies.

In drawing this, make the features as soft as possible in order to obtain the resemblance.

FIFTH EXERCISE—PART FIRST.

*Only one Division.*—*Raphael's Virgin in the Chair*—so called because the Holy Virgin is seated in a chair. One of

the finest conceptions of this great genius. Raphael Sanzio was born at Urbino, Italy, in 1483; his father and Perugin, another great master, taught him the first notions of art; he gave up their style of painting, studied the works of Michael Angelo and formed a new school. He devoted particular attention to paintings of the Holy Virgin, in which he attained triumph in all its splendor in the Sixtine Virgin, so called because the great Pope Sixtus the Fifth is at her feet; no other artist has equalled this.

He died in the year 1520, in the flower of his age, leaving many master-pieces, the greatest of which is the Transfiguration of Our Lord.

---

PART SECOND.

*One Division.—The Old Trapper.* This interesting subject gives us a fine profile, at the same time it reminds us of our daring Canadian hunters; this model will please the young and the scholars will draw it with taste, in order that it may perpetuate a souvenir of these brave and energetic men.

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SIXTH EXERCISE—PART FIRST.

*One Division.—Jacques Cartier,* born at St. Malo, France, at the end of the 15th century. Francis I sent him on a voyage of discovery. He arrived in the Gulf of St. Lawrence in the month of June; landing on our shores this brave and pious captain caused the cross, surmounted by the crown of France, to be planted, and in the name of his Sovereign he took possession of the country, which he called New France.

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PART SECOND.

*One Division.—De Maisonneuve,* first governor of Montreal. He was chosen by the Company of One Hundred Associates to represent them in Canada, and to establish a forti-

fied town, of which he was, named governor. He arrived at Montreal, on the 17th May 1642, accompanied by Mr. de Montmagny and the Superior of the Jesuits, who celebrated mass there that day.

Going immediately to work, the first houses of Ville Marie were soon built ; the city, instead of bearing the name of its pious founder, was subsequently called Montreal.

In these two sketches, follow the instructions given, and let the scholars frequently repeat the exercises so that they may become able to draw from memory the figures of these two men, who should be ever gratefully remembered.

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END OF TEACHER'S MANUAL,  
PREPARATORY COURSE.

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# Letters of Approbation.

GENERAL INSPECTION OF DRAWING, PARIS.

Paris, October 20 1885.

TO MR. U. E. ARCHAMBAULT,

*Superintendent of Catholic Schools, Montreal.*

DEAR SIR AND FORMER COLLEAGUE,

I have somewhat delayed replying to your letter expressing a desire to know my opinion of Mr. Templé's work ; prolonged absence and constant occupation have, up till this moment, prevented me from sending the reply that I desired very much to forward at an earlier date.

THE NATIONAL METHOD OF DRAWING (preparatory course) is carefully prepared and graded, and if followed attentively I feel confident it must be productive of good results.

I even think that what Mr. Templé has written for teachers might be placed in the hands of the pupils.

Now, my dear former colleague, permit me to insist on one thing ; it is that the printed models should as soon as possible be superseded by models in relief.

In the courses of drawing in our primary schools, plaster models in light relief are placed before our scholars from the intermediate course upwards.

This accustoms them to act for themselves and not to copy the work of others.

Kindly thank and encourage Mr. Templé in my name, in order that he may still further inspire the young descendants of the brave old sons of France with a love for all that is sublime

A. COUGNY,

*General Inspector of Drawing.*

DEPARTMENT OF THE LOCAL SUPERINTENDENT.

MONTREAL, April 22, 1886.

*A communication from Mr. U. E. Archambault regarding the National Method of Drawing by Mr. E. M. Templé.*

After having examined the National Method of Drawing by Mr. Templé, I find it an excellent work, and note that from the elementary principles onward it is well graded. This method embraces drawing of all kinds, and by the use of subjects selected in our own country it possesses the great advantage of teaching our children to love the magnificent scenery of Canada.

If the problem that we have so long been trying to solve in America, that of having drawing taught by those who are not skilful in the art, is to be realized, Mr. Templé's Method will certainly be the best means of obtaining a result which has always been considered doubtful. However, I do not hesitate to say that I know of no more simple or complete method for the study of this art. Any well-disposed teacher can, by studying it attentively find a means of directing his pupils in their drawing exercises, and thus have them acquire an elementary knowledge of this useful and important study.

U. E. ARCHAMBAULT,  
*Local Superintendent.*

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Montreal, May 15th, 1886.

*Favorable testimonial from the Principals of the Schools under the control of the Roman Catholic Commissioners, Montreal.*

The National Method of Drawing, by Mr. E. M. Templé, appears to us to possess all the qualities necessary to form a good course of elementary drawing; it is simple, easy, attractive and well graded. We believe that the introduction of this method into our primary schools would render a great service to Canadian teachers and pupils, by facilitating the work of the former, and by developing in the latter a taste for the fine arts, for which they have in general such pronounced aptitude.

A. D. LACROIX, *Principal of Montcalm School.*  
H. O. DORÉ, *Principal of Champlain School.*  
L. A. PRIMEAU, *Principal of Olier School.*  
P. L. O'DONOUGHUE, *Principal of Belmont School.*  
J. E. ANDERSON, *Principal of Sarsfield School.*

MR. C. BRAULT, SCHOOL INSPECTOR,

Pointe-Claire, May 18th, 1886.

SIR,—After examining your National Method of Drawing, I am convinced that it is remarkably well suited to aid the study of drawing in schools. The system is altogether new and simple, the models are well selected and skilfully graded, while at the same time they recall to mind many interesting facts of our history.

This new Method of Drawing, which justly bears the title of National, will, no doubt in the best interests of the Province, soon supersede that of Mr. Smith. Moreover, the latter work seems to be no longer on sale ; for some time past many of those who have charge of schools, say they cannot procure it. The result is that a subject of such general utility, particularly to our industries, is not taught in many of our schools.

In concluding, sir, permit me to say that I hope to see your National Method of Drawing soon authorized for use in the schools of this Province.

Your devoted servant,

C. BRAULT,

*Inspector of Schools.*

SCHOOL INSPECTORS McMAHON,  
MILLER, DEMERS, ETC.

TO MR. E. M. TEMPLÉ,

We, the undersigned, School Inspectors in the District of Montreal, attest : that we have examined the National Method of Drawing by Mr. E. TEMPLÉ, and have found it well adapted to promote the study of drawing.

By an altogether new system, by the author's skilful selection and disposal of models, and above all by the historical facts it recalls to mind, the work has a just right to the title of National. Besides, the price being moderate, it is destined to advantageously supersede Smith's method, no longer found on the market, as well as to fill a great blank in the teaching of drawing by supplying a want that we have so often noticed with regret in our work of inspection ; it will also be the means of making use of a subject so beneficial to our industry.

Consequently, it would please us to see it approved and recommended for use in the schools of this Province.

J. B. DEMERS. *Inspector of Schools.*

M. McMAHON,                   "                   "

J. H. MILLER,                   "                   "

CROWN LANDS DEPARTMENT, QUEBEC.

*Testimonial from Mr. Gauvin, Engineer of the Crown Lands Department,  
Professor of Drawing at the School of Arts and Manufactures, Quebec.*

SIR,—With much interest I have read the circular with which you honored me, and in which your National Method of Drawing is explained. The method appears to be excellent, and the principles upon which it is based seem to be the best adapted to render the study of drawing both easy and attractive.

• The selection of subjects for models from our history, scenery, and objects with which we are familiar, pleases me exceedingly; this patriotic idea alone should be sufficient to have your method of drawing adopted by all the houses of Education in Canada, in preference to any other. Believe me, Sir, to remain yours, most devotedly,

ED. GAUVIN,

*Civil Engineer and Surveyor,*

*Prof. of Drawing at the Industrial School of Arts & Manufactures, Quebec.*

WE, the undersigned, Roman Catholic School Commissioners of the City of Montreal, after having received favorable reports from the local Superintendent, and from the Principals of the schools under our control, approve of Mr. E. M. Temple's National Method of Drawing, and recommend its use in our schools.

Montreal, June 18, 1886.

D. MARÉCHAL, V. G.

ED. MURPHY.

F. D. MONK.

J. GRENIER.

BROTHERS OF MARY OF LEVIS.

Iberville, February 17th 1887.

DEAR SIR,

After having examined your National Method of Drawing, and taught it during five months of the scholastic year that has just ended, I find it excellent and I believe it is well adapted to diffuse a knowledge of this art so beneficial to the industries of the province of Quebec. It is to be hoped that every teacher may avail himself of a copy of this work, and that it may be used in all our schools.

I find it possesses a most important advantage that I have never noticed in other works of the kind ; that is, it directs the pupil and facilitates the drawing of the outlines of the subjects which in the commencement of this study are at times so uninteresting to beginners ; besides it still further encourages the pupil inasmuch as he has to reproduce Canadian subjects, and he also daily perceives the progress he makes in an art which may hereafter be of great service to him.

Dear Sir, not only do I approve of your National Method of Drawing, but I also wish to see it introduced into all the schools of our great and beautiful province.

Kindly accept my sentiments of respect and sincere congratulation.

Devotedly yours,

BROTHER FELIX,  
*Gen. Sup.*

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DEPARTMENT OF PUBLIC INSTRUCTION.

Quebec, February 21 1887.

MR. E. M. TEMPLÉ, *Professor, Plateau Academy, Montreal.*

SIR,

I have the honor to acknowledge the receipt of your favor of the 16th inst. containing the letter in which Mr. A. Cougny of Paris expresses his approval of your National Method of Drawing.

In reply I beg to state I will see Rev. Mr. Audet and also Mr. Peachy, whose opinion will I hope, but confirm the excellence of your method.

I have the honor to be

Sir

Your obedient servant,

GEDEON OUIMET,  
*Superintendent.*

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BROTHERS OF MARY.

Chicago, Ill., June 9 1889.

SIR,

Having lately sojourned a few days in the city of Winnipeg, I formed the acquaintance of the Superintendent of Catholic Education there. This gentleman informed me of the Method of Drawing published by you and presented me with of a copy of this useful work.

Would you have the kindness to give me the price wholesale and retail.

In case I ordered copies from Canada would there be an import duty, or have you an agency in the United States?

You will greatly oblige me by forwarding all requisite information regarding this work and how it can be obtained.

While performing my mission I meet with a great many teachers, and it would please me very much to be able to speak to the point on this subject. In my opinion we have nothing in the United States to equal your National Method of Drawing.

Kindly send me an immediate reply and believe me, respectfully yours.

J. B. KIM.

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JACQUES CARTIER NORMAL SCHOOL, MONTREAL.

MONTREAL, June, 1889.

*Letter of Approval from M. L'Abbé Verreau, Principal of the Jacques Cartier Normal School.*

DEAR Mr. TEMPLÉ,--I have examined your National Method of Drawing. If I were an artist, or even a professor of drawing, my remarks or my criticism might have a certain weight; under the circumstances I can only indicate what such a course should consist of. It must be systematic, that is to say, the models or exercises should be so arranged that the first may facilitate the sketching of the second, and so on.

I have seen so-called methods in which the pupil might as well have begun to sketch the exercise at the middle as at the beginning of the book.

Your work appears to be free from this defect.

But that which, from experience, I can appreciate is the practical and economical character of your method. As the pupil need buy only one sheet at a time, the models can be always kept in good condition. He may buy the same model several times, until he has succeeded in copying it tolerably well.

You have also taken the means of avoiding the difficulty frequently encountered, when one wishes to blindly follow the copy-book from page to page as in the teaching of writing.

By this double advantage, it appears to me, you will assure the progress of the pupil and prevent useless expense.

Art is undoubtedly universal, but in selecting your models as much as possible from objects with which the pupil is familiar, or which can inspire

him with religious and patriotic sentiments, you render his studies more attractive and provide another means of advancing his progress and developing his taste.

I have the honor to remain, Dear Sir

Your devoted servant,

H. A. B. VERREAU, *Ptre.*

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LAVAL NORMAL SCHOOL OF QUEBEC,

QUEBEC, May 22nd, 1890.

*Testimonial from Mr. Abbé Bégin; Principal of the Laval Normal School, Quebec.*

SIR,—The opinion expressed on your National Method of Drawing, by the Principal of the Montreal Catholic Commercial Academy, appears to me sound and accurate. Such an easy and rational method is well adapted to facilitate the study and teaching of this important subject. I sincerely wish that your patriotic undertaking may everywhere meet with the approval and encouragement it so justly merits. With the assurance of my respect.

Believe me, etc.,

L. N. BÉGIN,  
*Principal E. N. L.*

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REV. BROTHER FELIX, PROVINCIAL OF THE BROTHERS  
OF MARY.

IBERVILLE, September 1890.

MY DEAR MR. TEMPLE,—It is with pleasure I received your letter on the 4th inst. announcing the approval of your excellent Method of Drawing, by the Council of Arts and Manufactures; for your sake this gratifies me very much. In spite of the opposition you had to encounter, the worth and excellence of your method has been recognized and appreciated by the teaching faculty, and by all competent judges. This is but just. Perhaps it was better you had to contend, for our great poet has said :

A vaincre sans peine  
On triomphe sans gloire,

or there is no honor in an easy victory. You have succeeded under difficulties and you deserve honor.

Now that the method has met with approval, it will be of greater import and be greeted with heartier welcome in all the schools of the Dominion. This is what I heartily desire and wish. Have it ready for use soon as possible, terminating it with the same ability with which it was begun.

Wishing you courage and success,

I am truly yours,

BROTHER FELIX.



ler difficul-

greater im-  
Dominion.  
se soon as  
gun.

FELIX.